SOLOIST COMPETITION RULES (2019-2020)
(unanimously approved by general faculty meeting on 8-20-08, revised on 11-28-2011)

I. GENERAL CONDITIONS OF ELIGIBILITY

A. Contestants must be enrolled as full-time students at the University of Memphis. They must study with a member of the applied faculty or with a graduate assistant assigned to teach private lessons during the semester auditions and performances are scheduled. That study must be for the specific instrument/voice called for in the work that is chosen for the competition.

B. Contestants must be available for all scheduled rehearsals, dress rehearsal, and the concert during the semester in which the competition concert is scheduled. Any student selected as a winner from the U of M Soloist Competition will have this status withdrawn if they do not enroll as a full-time student at U of M in the semester in which the performance with orchestra/ wind ensemble is scheduled. If the situation mentioned above has occurred, the Director or Conductor may move the finalist(s) up to become the winner(s) based on the ranking made by the Soloist Competition adjudicators.

C. Contestants must be enrolled in a School of Music ensemble, or have at least two music ensemble credits. Keyboard performers may fulfill their ensemble requirement by accompanying.

D. The entry form for the competition must be filled out completely and must include the applied teacher’s signature and accurate composition timing. The application form must be returned to the coordinator of the Soloist Competition by the deadline stated.

E. Any contestant enrolled in a department other than the School of Music must have approval to enter the competition from his or her adviser and the applied teacher, or the Director of the School of Music and the applied teacher.

F. Any entry will be disqualified at any point in the competition if the contestant has not complied with all of the conditions of the competition.

II. GENERAL COMPETITION GUIDELINES AND RULES

A. Contestants may enter the competition with any multi-movement work, any one-movement concerto, a single movement from a larger work, or any concert piece
with orchestral/wind ensemble accompaniment. For vocalists, two or more contrasting lied or arias of a single composer with a minimum performance length of 8 minutes will be allowed. Multi-soloist works are also accepted. Transcriptions that are currently performed professionally and approved by the area’s faculty will be permitted.

B. The total performance time for each contestant will be limited to 15 minutes or the first movement of a concerto. Any longer compositions must have the approval of the conductor.

C. All works entered in the competition must be performed without cuts or deletions except when time constraints apply (see above II.B.)

D. The selections must be available in the School of Music library, or readily accessible on a purchase or rental basis. Any performer who offers his or her own score and parts for the competition must first consult with the conductor regarding the difficulty of the ensemble parts. Eligibility of each work will also be based on availability or cost of the music and scores required. It is the contestant’s responsibility to determine the availability and purchase or rental costs of the work he or she enters in the competition. All auditioned compositions must have the approval of the conductor.

E. Contestants may enter only one solo work in each competition. Students who wish to participate in a multi-soloist work besides their solo entry will be permitted. However, a contestant may win and perform in only one work per competition.

F. Any student who is selected as a winning solo entry may not compete again as a soloist in the subsequent year; they may, however, be eligible to compete in a multi-soloist work. Students who win as members of a multi-soloist work will be permitted to compete in the subsequent competitions, but only as a soloist. No one may win more than twice.

G. Winners unable to appear with the orchestra/wind ensemble for any reason will not be able to reschedule their performance with the orchestra.

III. AUDITION AND PERFORMANCE REQUIREMENTS

A. Although encouraged, memorization will be left to the discretion of the applicant’s applied area.

B. Keyboard accompaniment for both preliminary and final auditions is required. All performers are responsible for providing their own accompanists.
IV. PRELIMINARY AUDITIONS

A. Details about the preliminary auditions will be determined by the applicant’s applied area. For the purpose of this competition, there will be three designated applied areas:

1) Keyboard and Voice
2) Strings
3) Winds and Percussion

Soloist groups with mixed applied area instrumentation will enter in the area they are being coached or if two coaches, the area of any instrument represented in the group. Judging will be coordinated and held individually by each of the three designated applied areas defined above. The panel chairs and remaining panel members for the preliminary audition panel chairs is outlined below.

<table>
<thead>
<tr>
<th>Area</th>
<th>Panel Chair</th>
<th>Additional Panelists</th>
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<tbody>
<tr>
<td>1) Keyboard and Voice</td>
<td>Director of Choral studies</td>
<td>1 Keyboard Faculty, 1 Voice</td>
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<td></td>
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<td>Faculty</td>
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<tr>
<td>2) Strings</td>
<td>Director of Orchestral studies</td>
<td>String Faculty</td>
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<tr>
<td>3) Winds and Percussion</td>
<td>Director of Wind studies</td>
<td>1 WW Faculty, 1 Brass</td>
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<td>Faculty, 1 Percussion Faculty</td>
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B. Both of the keyboard/voice area and the strings area may forward up to three soloists or soloist groups (or a combination of three soloists and soloist groups) to perform in the final audition. The wind and percussion area may forward up to four soloists or soloist groups (or a combination of four soloists and soloist groups) to perform in the final audition. The highest quality audition is to be considered the most important factor in selecting winners in each area. The exact instrument or voice is not to be considered a factor in the decision.

V. FINAL AUDITIONS

A. The final audition will include up to a total of ten soloists or soloist groups as defined above. The final audition will be a formal concert, open to students and community.

B. Three external adjudicators will be selected by a committee comprised of the Applied Division Head, the Director of Choral Studies, the Director of Orchestral Studies, and The Director of Wind Studies. The committee will make every effort to select external adjudicators from possible candidates who do not have any association with faculty or students in the School of Music.

C. The judges will select up to four winners from the finalists, one from each of Keyboard/Voice area and String area, and two from Winds and Percussion area. One of the winners from Wind and Percussion area may be accompanied by the U of M Wind ensemble. The judges may also select one finalist from each area as the honorable mentioned finalist. However, if in the opinion of the judges there are no finalists in a particular area or areas who meet the performance standards of the
competition, there may be no winner for that area or those areas that year. The decision of the judges will be final.

D. When they deliver their comments and rank the students, the adjudicators will take into account whether the student is graduate or undergraduate.

E. The results of both the preliminary and final audition will be final. Any grievances should be directed, in writing, to the coordinator of the Soloist Competition.

F. The judges will rank the finalists’ performance and give written comments to support the ranking.

G. Except in exceptional circumstances, the Soloist Competition will be held before the end of the fall semester of each year and the winning performances will be scheduled in the following spring semester.

(End)
The U of M Rudi E. Scheidt School of Music  
Soloist Competition (2019/2020) 

Application Form  
Application Deadline: Friday, Oct. 11, 2019, 5:00 pm  
PART I 

Please return the completed form to Karen Mueller in the School of Music’s main office.  

The applicant must provide all information requested below before submitting this form. Please complete both sides of the application. 

Name: __________________________  Instr./Voice: __________________________  

Academic Level: _______________ Phone: ___________________ Email: _______________  

Title of Work: ________________________________________________________________  

Movement: __________________________ Composer: __________________________  

Duration of the work as you intend to perform it during the Concert: _______________  

Duration of the work as you intend to perform it during the Competition: _______________  

Accompanist: ___________________________________________________________________  

Accompanist Phone: ___________________ Email: ___________________  

Instrumentation of Work: (Complete other side)  

I understand that if selected as one of the winners of the 2019/2020 U of M Rudi E, Scheidt School of Music Soloist Competition, I will attend all of the scheduled rehearsals and the subsequent performance. The performance will be scheduled during the spring semester of 2020.  

Entrant’s Signature: ___________________________________________________________________  

Instructors’ Signature: ___________________________________________________________________
2019/2020 Soloist Competition
Application Form
PART II

INSTRUMENTATION REQUIREMENTS

Please research and provide the instrumentation requirements for your selection. Full scores can most likely be pursued in the U of M Music Library or online at the IMSLP/Petrucci Music Library (http://imslp.org/). Also, detailed instrumentation information can be found in: Orchestral Music: A Handbook, by David Daniels. This publication is also available in the U of M Music Library.

WOODWINDS:

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<td>Piccolo</td>
<td>Oboe II</td>
<td>Bassoon I</td>
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<td>Flute I</td>
<td>English Horn</td>
<td>Bassoon II</td>
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<td>Flute II</td>
<td>Clarinet I</td>
<td>Contra Bassoon</td>
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<td>Flute III</td>
<td>Clarinet II</td>
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<td>Oboe I</td>
<td>Bass Clarinet</td>
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BRASS:

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<td>Horn I</td>
<td>Trumpet I</td>
<td>Trombone II</td>
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<tr>
<td>Horn II</td>
<td>Trumpet II</td>
<td>Trombone III</td>
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<td>Horn III</td>
<td>Trumpet III</td>
<td>Tuba</td>
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<td>Horn IV</td>
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<td>Trombone I</td>
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PERCUSSION:

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<tr>
<td>Timpani</td>
<td>Triangle</td>
<td>Other (Specify)</td>
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<tr>
<td>Snare Drum</td>
<td>Xylophone</td>
<td>Piano</td>
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<td>Bass Drum</td>
<td>Glockenspiel</td>
<td>Harp</td>
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<td>Cymbal</td>
<td>Marimba</td>
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STRINGS: Yes / No

I consider this repertoire suitable for performance by the U of M Symphony/Wind Ensemble.

CONDUCTOR: ______________________________________________________________

Mr. Felder (Symphony) Dr. Nguyen (Wind Ensemble)